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Fax: 08-6185407 e-mail: john.teague@telia.com

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(Prices current 1.1.02)

VIOLIN I

QUINTETT

No. 7

für

2 Violinen, 2 Violen und Violoncell

componirt

von

LOUIS SPOHR.

Op. 144. Pr. 3 Thlr.

Eigenthum des Verlegers.
Eingetragen in das Vereinsarchiv.

Leipzig,
im Bureau de Musique von C. F. Peters

Entd. Stat: Hall.

London, J. J. Ewer & Co. _ G. Scheurmann.

St. Petersburg, M. Bernard.

3736.

⊓ Abstrich.
V Aufstrich.
···· Bebung. (Vibrato)

QUINTETTO.
VIOLINO PRIMO

L. Spohr. Op. 144.

Allegro moderato.



VIOLINO PRIMO




dim.
dim.
cresc.
cresc.
dimin.
cresc.
cresc.


cresc.
dimin.
cresc.
dim.
cresc.
cre - - scen - - - do
dimin.
dim.
dim.
cresc.
dimin.
morendo

FINE.


cresc.
dimi nuen do


cresc.
cresc.
cresc.
dimin.
cresc.
cresc.
dimin.


tr
cresc.
dim.
pp
cresc. - - - - - -
dim.


dimin.
cresc.
dimin.
tr
cresc.
dimin.
dimin.
pp
dim.
dim.


p
cresc.
f
dimi
nuen
do
pp
f
f
p
pp
cresc.
fz


p
cresc.
f
dimin.
p
sopra la 8za
pp
cresc.
f
p
cresc.
f
p
f


LARGHETTO.
cresc.
dim.
dimin.


dimin.
pizz.
arco
Allegro.
FINALE.
dim.
cresc.


dim.
cresc.
cresc.
dimin.
dimin.
cresc.
dim.
cresc.


ritard.
a tempo
cresc.
cresc.
dimin.


MENUETTO.


TRIO.

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für

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componirt

von

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London, J. J. Ewer & Co. _ G. Scheurmann.

St. Petersburg, M. Bernard.

3736.

⊓ Abstrich
V. Aufstrich
.... Bebung

QUINTETTO.

VIOLINO SECONDO

L. Spohr. Op. 144.

Allegro moderato.



VIOLINO SECONDO



FINE.


arco
pp
f
p
cresc.
dim.


f
p
cresc.
dimin.
dim.
tr
pp
I.
II.



pp
cresc.
f
dim.
pp
cresc.
p
cresc.
p
cresc.
f
dimin.
pp
cresc.
f
dim.
pp
cresc.
pp
cresc.
pp
pp
cresc.
f
p
cresc.
f
p
cresc.
p
cresc.
pizz.
f
p
arco
p
f



p
cresc.
f
p
p
f
dim.
f
p
pp
f
f
dim.
p
f
dim.
p
f
p
pizz.
f
arco
p
pizz.
f
arco
p
fz
p
fz
p
pp
cresc.
f
pizz.


cresc.
dimi - nuen - do
cresc.
dim.


cresc.
dim.
cresc.
dim.


LARGHETTO.
cresc.
mf
cresc.
mf
pizz.


dim.
pizz.
arco
Allegro.
FINALE.
dim.
cresc.


cresc.
dim.
cresc.
cresc.
dim.
cresc.
cresc.


cresc.
cresc.
ritard.
a tempo
tr
cresc.
cresc.
tr
tr


MENUETTO.
cresc
dim.
cresc.
pp


TRIO.
pp
fz
cresc.
dim.
I.
II.

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componirt

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⊓. Abstrich.
V. Aufstrich.
···· Bebung.

QUINTETTO.
VIOLA PRIMA

Allegro moderato.

L. Spohr. Op. 144.




cresc.
cresc.
cresc.
dimin.
cresc.
cresc.
dim.
cresc.
cresc.
dim.
cresc.
I.


II.
cresc.
dim.
con espressione
diminuendo


tr
cresc.
dim.
morendo

F I N E.


pp
f
dim.
p
pp
f
p
dim.
pizz.
arco
fz
cresc.
0
4
2
pp

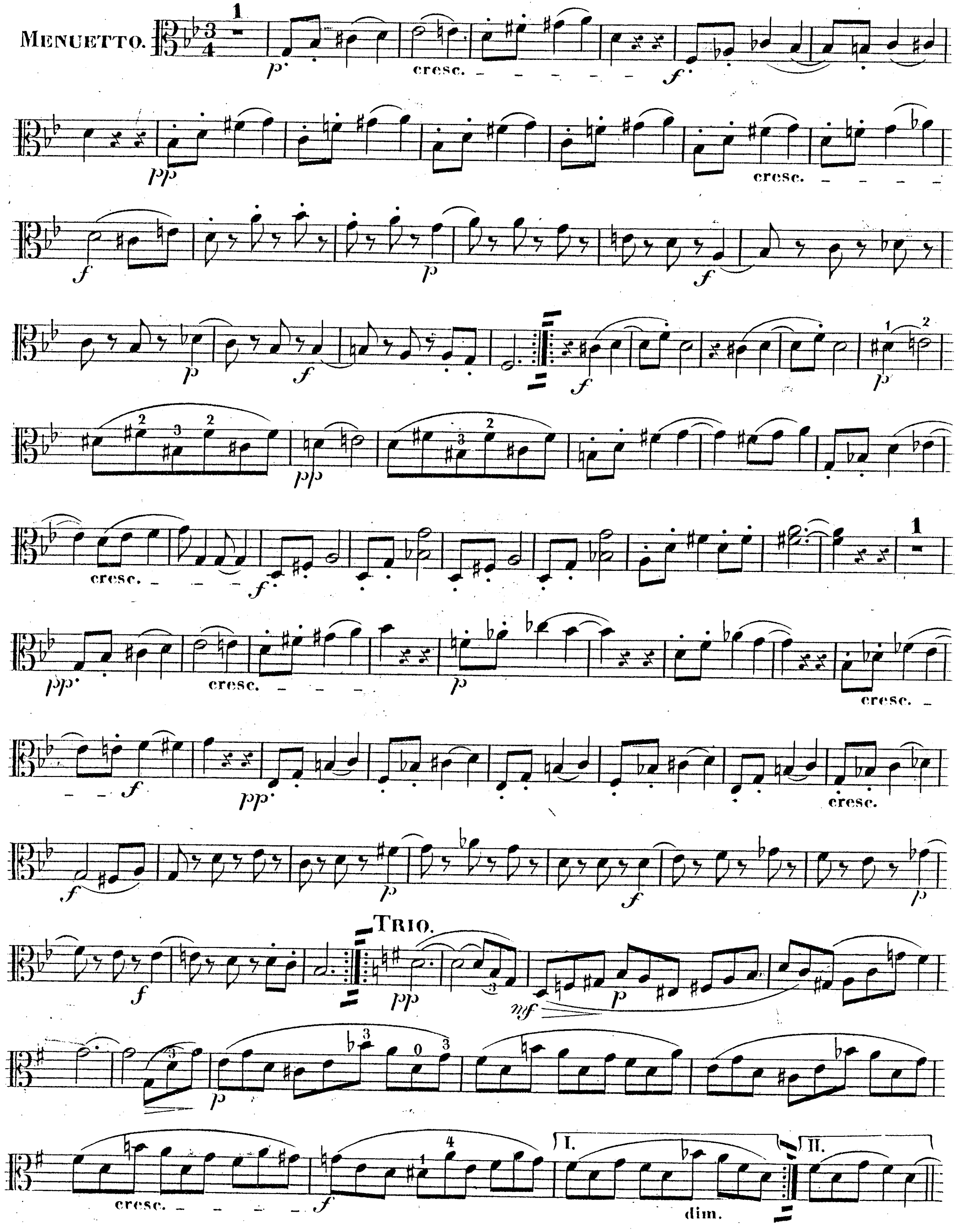

p
cresc.
f
pizz.
arco
dim.
tr
dimin.
pp
2


LARGHETTO.
cresc.
dim.
cresc.
cresc.


cresc.
pizz.
arco
cresc.
cresc.
dim.
cresc.
dim.


pp
cresc.
p
cresc.
f
pp
cresc.
f
p
f
p
f
p
pp
f
dim.
p
pp
pizz.
arco
ff
p
p
Allegro.
FINALE.
pp
p
f
pp
p
f
dim.
p
cresc.
dim.
p
pp
p
f
pp
f
dim.
p
pp
f
p
f


p
cresc.
mf
p
ritard.
a tempo
cresc.
pp
pp
cresc.
mf
dim.
p
pp
pp
f
p
f
p
f
p
pp
f
dim.
p


MENUETTO.
cresc.
TRIO.
cresc.
dim.


cresc.
dim.
cresc.
cresc.
cresc.

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componirt

von

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3736.

⊓ Abstrich.
V Aufstrich.
···· Bebung.

QUINTETTO.
VIOLA SECONDA

L. Spohr. Op. 144.

Allegro moderato.





FINE.


cresc.
dim.
pizz.
arco
pizz.
arco
cresc.
pizz.


dim.
cresc.
I.
II.
cresc.
cresc.
dim.
cresc.
cresc.
dim.
cresc.
cresc.

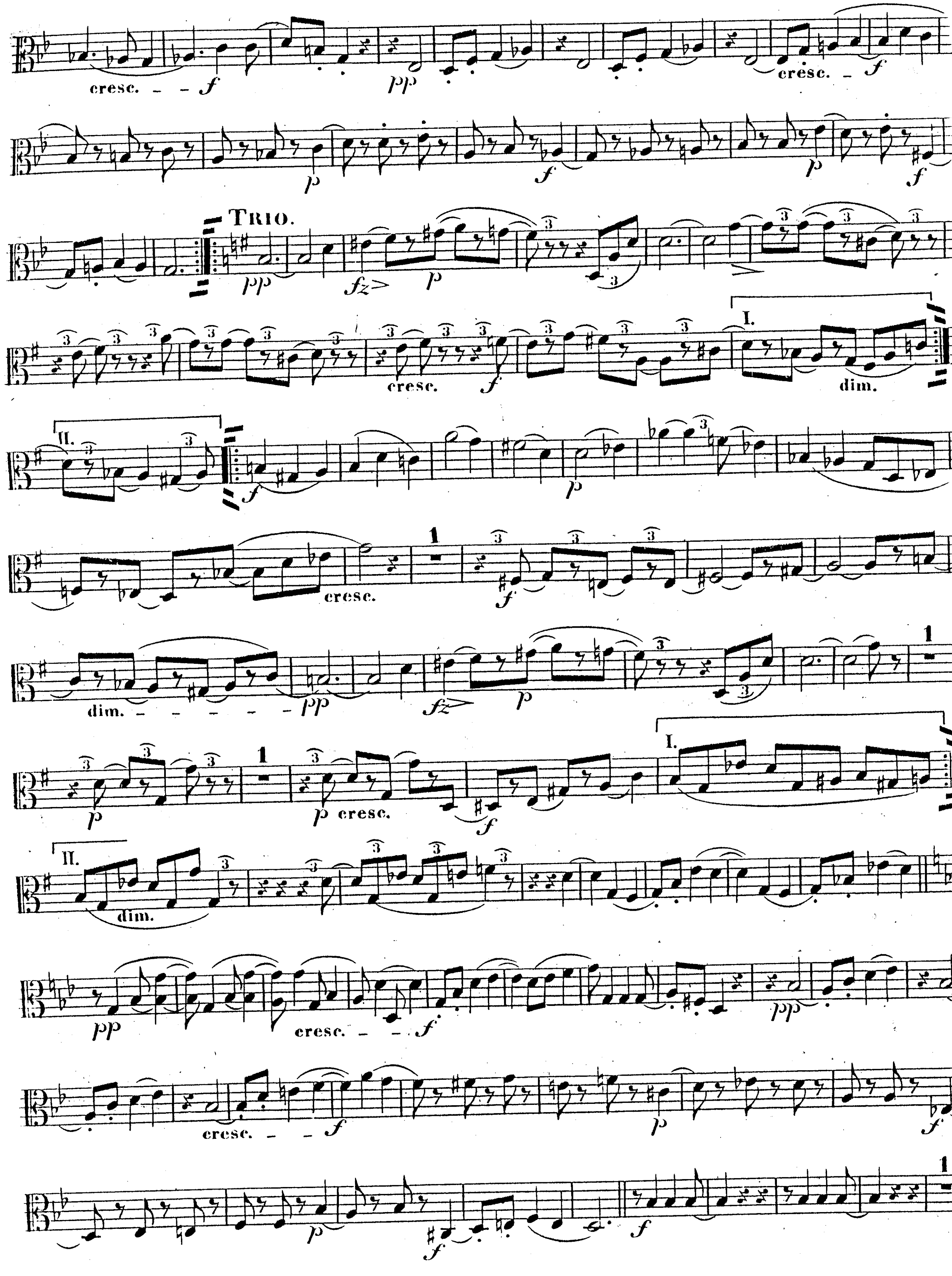

pp
p
f
cresc.
pizz.
arco
dim.
dimin.


dim.
p
f
pp
cresc.
pizz.
arco


Allegro.
FINALE.


LARGHETTO.
a tempo
ritard.


Menuetto.
cresc.
dim.


Trio.
cresc.
dim.

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VIOLONCELLO

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für

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componirt

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⊓ Abstrich
V Aufstrich
···· Bebung

QUINTETTO.

VIOLONCELLO

L. Spohr. Op. 144.

Allegro moderato.




arco
cresc.
dim.
pizz.
arco
pizz.
arco
cresc.
dim.
cresc.
dim.
morendo
FINE.


arco
cresc.
cresc.
cresc.
pizz.
arco
cresc.
cresc.
dim.
cresc.
dim.
cresc.
cresc.
dim.
cresc.
pizz.
arco
pizz.
I. arco
II. 2
pizz.
2


pizz.
arco
pp
cresc.
fz
p
dim.
f


arco
pp
cresc.
f
dim.
p
pizz.
fz
1


arco
pp
pp
pizz.
cresc.
f
p
f
arco
pizz.
p
arco
pp
cresc. f
dim. p
cresc.
f
dim. p
p
f
dim.
p
pp
cresc.
f
dim.
pp
cresc.
f
dim.
pizz.
p


cresc.
f
p
cresc.
f
p
cresc.
f
p
cresc.
pizz.
f
p
arco
p
f
p
cresc.
f
pizz.
arco
p
cresc.
f
p
cresc.
dim. p
f
p
cresc.
p
p
f
p
pp
cresc.
f
dim.
p
cresc.
f


pizz.
arco
pizz.
arco
cresc.
cresc.
pizz.
arco
LARGHETTO.
cresc.
cresc.
dim.


Allegro.
FINALE.
cresc.
dim.
cresc.
dim.
pizz.
arco
cresc.
dim.
cresc.
dim.
dim.
pizz.
arco
dim.
cresc.
pizz.


pizz.
cresc.
arco
cresc.
pizz.
arco
pizz.
arco
dim.
pizz.
arco


cresc.
ritard.
a tempo
cresc.
cresc.
dim.


MENUETTO.
pp
cresc.
f
pizz.
p
arco
pp
cresc.
arco
pizz.


TRIO.
pizz.
pp
arco
f
p
I.
II.
cresc.

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SPOHR

String Quintet No.7 in G minor Op.144

Louis Spohr was ranked as one of the great composers for much of the 19th century. He was born in Brunswick and as composer, violin virtuoso, conductor and teacher he was highly esteemed in every rôle. Throughout his life he was involved in chamber music, not only as composer but as performer and organiser of concerts. During his years as Kapellmeister in Kassel from 1822 he held weekly winter quartet parties until 1858, the year before his death.

His output of chamber music for string ensemble totals 48, made up of 36 quartets, seven quintets, a sextet and four double quartets The first two quintets date from 1813 - 14 during his time in Vienna where he became friendly with Beethoven, but the remainder were all written in his Kassel period. The seventh and last was composed in October and November 1850, a worrying time for Spohr, which possibly found an outlet in the feeling of melancholy and unease which permeates much of the quintet. He had espoused the outbreak of the 1848 revolution with great enthusiasm, a fact which incurred the enmity of his princely employer in Kassel. During September 1850 the prince's autocratic authority was re-imposed as martial law was declared, while in December, a few weeks after Spohr had completed the quintet, 4000 Prussian soldiers marched into Kassel to reinforce the crackdown.

The despairing Spohr wrote to a friend: "Our position is desperate! The cowardice of the Prussian Government has robbed us and the whole of Germany of the freedom we have won, and unfortunately there is no hope that this generatrion will see a second and, let us hope, successful rising of the German nation. If I were not too old I would now emigrate to the free country of America."

In the quintet's first movement, even the warmly lyrical second subject, coloratura embellishment by the first violin and the major key conclusion fail to dispel the underlying mood of uneasiness. Again, the noble E major main theme of the Larghetto alternates with unsettled sections which return three times to the opening melody, as if homing in on a beam of light. Brahms is not far away in the syncopated opening of the Menuetto whose G minor emphasises once more the basic mood of the work. The G major Trio acts as a counterbalance, though this is also absorbed into the minor tonality in the coda. The barcarolle-style finale offers a relaxed G major resolution to the tensions of earlier events, but even here the music gently fades away instead of rising to an optimistic conclusion.

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